

PRICED

MODERN
PAINTINGS • DRAWINGS
AND PRINTS



VARIOUS OWNERS
INCLUDING GREGORY RATOFF
HENRY R. ICKELHEIMER ESTATE



PUBLIC AUCTION SALE
AFTERNOON OF
MAY 17 AT 2 P. M.

PARKE-BERNET GALLERIES • INC
980 MADISON AVENUE • NEW YORK • 1950

SALE NUMBER 1165

FREE PUBLIC EXHIBITION

From Saturday, May 13, to Date of Sale

Weekdays from 9:30 to 5 ✓ Closed Sunday

PUBLIC AUCTION SALE

Wednesday Afternoon, May 17

at 2 p. m.

EXHIBITION & SALE AT THE

PARKE-BERNET GALLERIES • INC

980 MADISON AVENUE • 76TH-77TH STREET

NEW YORK 21

TRAFALGAR 9-8300

1 1 1

Sales Conducted by

H. H. PARKE

L. J. MARION ✓ A. N. BADE

H. E. RUSSELL, JR. and A. NISBET

1950

NYM402-P1966

MODERN PAINTINGS DRAWINGS AND PRINTS

UTRILLO , PICASSO , CHIRICO , CHAGALL
ADRION , DRAIN , ROUAULT , BRAQUE

A Large Group of Forain Drawings

PROPERTY OF VARIOUS OWNERS

Including

GREGORY RATOFF

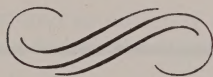
Hollywood, Calif.

Sold by His Order

Estate of the Late

HENRY R. ICKELHEIMER

By Order of the Executors



Public Auction Sale

Afternoon of May 17 at 2 p.m.

PARKE-BERNET GALLERIES · INC

NEW YORK • 1950

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Will Execute Your Bids
[MAIL • TELEPHONE OR TELEGRAPH]
Without Charge
If You Are Unable to Attend
the Sale in Person

PRICED CATALOGUES

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catalogue

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H. H. PARKE

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PARKE-BERNET GALLERIES • INC

980 MADISON AVENUE • 76TH - 77TH STREET • NEW YORK 21

Telephone TRAFALGAR 9-8300

Cable PARKGAL

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AFTERNOON SESSION

Wednesday, May 17, 1950 at 2 p. m.

CATALOGUE NUMBERS 1 TO 195 INCLUSIVE

PRINTS

5- PABLO PICASSO

SPANISH: B. 1881

1. *TETE DE FEMME*. Etching. Geiser No. 3b. Proof on Van Gelder paper limited to 250 impressions. Small quarto. One of the *Salimbanques* series. Framed.

0- GEORGES ROUAULT

FRENCH: B. 1871

2. *LA FAVORITE* and *LE DICTATEUR*. Two lithographs in color. Proofs signed with initials in ink. Both No. 64 of 100 impressions. Small folios. Framed.

60- GEORGES ROUAULT

FRENCH: B. 1871

3. *GENTIL BERNARD* and *LE MOGNEUR*. Two color prints from *Divertissement*, published 1943. Small folios. Framed.

5- PIERRE BONNARD

FRENCH: 1867-1947

4. *OLD WOMAN AND DOG*. Etching. Proof signed in pencil. No. 93 of an edition of 100 impressions. Small folio. Framed. (*Wolfe*)

20- PABLO PICASSO

SPANISH: B. 1881

5. *FANTASIE*. Etching, about 1925. Unsigned proof on heavy Dutch paper. Probably very few printed. Medium folio. Framed.

35- GEORGES ROUAULT

FRENCH: B. 1871

6. *HEAD OF CHRIST* and *ST. JOHN*. Two wood engravings. Plates from Andre Suarès' *Passion*. Small folios. Framed. (*N. Y. Private Collector*)

10- MARIE LAURENCIN

FRENCH: B. 1885

7. *GIRL IN BLUE HAT*. *Lithograph printed in colors*. Bust portrait of a young girl wearing a blue hat and blue dress with a black bow at the shoulder. Proof on Holland paper, signed in pencil. Medium folio. Framed.

35- HENRI DE TOULOUSE-LAUTREC

FRENCH: 1864-1901

8. *GUY ET MEALY, DANS PARIS QUI MARCHE*. Delteil No. 270. Proof signed in pencil. No. 71 of 100 impressions on Japan paper. Faint crease to left. Folio. Very rare. (*Lake*)

30- HENRI MATISSE

FRENCH: B. 1869

9. *LA TETE*. *Lithograph*. Proof signed in pencil and numbered 135 of an edition of 200 impressions. Folio. Framed.

25- HENRI MATISSE

FRENCH: B. 1869

10. *GRANDE LISEUSE*. *Lithograph*, 1946. Proof signed in pencil and numbered 35 of an edition of 50 impressions. Large folio. Framed.

Collection of Frank Crowninshield, New York

22- JOAN MIRO

SPANISH: B. 1893

11. *COMPOSITIONS VII AND VIII*. *Pair lithographs*. Proofs signed in pencil and dated 1948. Each numbered 5 of 75 impressions. Large folios. Framed.

45- PABLO PICASSO

SPANISH: B. 1881

12. *TROIS AMIES*. *Etching* 1927. Proof signed and numbered in red ink. Impression on Japan paper. No. 36 of an edition of 150. Impressions on Japan paper are rare. (*Paris Private Collector*)



[NUMBER 13]

200-

HENRI DE TOULOUSE-LAUTREC

FRENCH: 1864-1901

13. *FEMME AU TUB*. Lithograph printed in colors, 1896. Delteil No. 183. From the series *Elles*. Signed in the stone with the monogram. Very fine impression. Edition limited to 100 proofs. Large folio. Very rare. Framed.

[See illustration]

201-

HENRI MATISSE

FRENCH: B. 1869

14. *FEMME AU COLLIER*. Etching. Proof signed in the plate in reverse. Fine impression on thick paper. (*Paris Private Collector*)

25- RAOUL DUFY FRENCH: B. 1880
15. *L'ODALISQUE and LA NEGRESSE. Two etchings.* Unsigned and unnumbered proofs on thick Van Gelder paper. Rare. (*Paris Private Collector*)

5- GEORGES ROUAULT FRENCH: B. 1871
16. *MADAME CARMENCITA and MASTER ARTHUR. Two aquatints printed in colors.* Proofs signed in the plate with initials. Fine impressions on *papier verge de Montval*. Plates IX and XI of *Cirque de L'Etoile Filante*. Small folios. Framed. (*Wolfe*)

35- MARC CHAGALL RUSSIAN: B. 1887
17. *L'ACROBATE. Etching, 1925* Unsigned trial proof. Limited to trial proofs only. Johnson No. 34, plate 17. Folio. Rare. (*Paris Private Collector*)

70- PAUL SIGNAC FRENCH: 1863-1935
18. *PORT DE ST. TROPEZ. Lithograph in colors.* Proof signed in pencil. No. 98 of an edition of 100 impressions. Beautiful impression in soft pastel shades. Rare. (*Paris Private Collector*)
Note: Executed for the third but unpublished L'Album des Peintres-Graveurs, 1898.

50- HENRI DE TOULOUSE-LAUTREC FRENCH: 1864-1901
19. *JUDIC. Lithograph, 1894.* Delteil No. 56. One of 100 numbered proofs signed with the red monogram stamp. Folio. Framed.

55- HENRI DE TOULOUSE-LAUTREC FRENCH: 1864-1901
20. *COQUELIN AINE. Lithograph.* Delteil No. 153. Proof signed in the stone with the monogram. Folio. One of a series of thirteen portraits of actors and actresses. Framed.

45- HENRI DE TOULOUSE-LAUTREC FRENCH: 1864-1901
21. *YVETTE GUILBERT (SALUANT LE PUBLIC). Lithograph, 1898.* Delteil No. 260. Signed in the stone with the monogram. Folio. Framed.



[NUMBER 22]

170
PABLO PICASSO

SPANISH: B. 1881

22. *LE REPAS FRUGAL*. Etching, 1904. Geiser No. 2. Impression on Van Gelder paper. This plate was not signed or numbered. Edition limited to 250. Large folio. The most important plate of the *Saltimbanques* series. Framed.

[See illustration]

30
MARIE LAURENCIN

FRENCH: B. 1885

23. *THE EQUESTRIENNE*. Lithograph printed in colors. Proof on Japan paper, signed in pencil. No. 9 of only 10 impressions. Medium folio. Framed. (*Westchester Private Collector*)

15- MARIE LAURENCIN FRENCH: B. 1885
24. *GIRL WITH A FAUN*. Lithograph in black and red. Proof on Japan paper signed in pencil. Edition limited. Small folio. Framed.

80- PAUL CEZANNE FRENCH: 1843-1917
25. *LE DEJEUNER SUR L'HERBE*. Lithograph in colors. Johnson No. 32. Lithography by August Clot after the painting of the same title. Published by Vollard after Cézanne's death. Fine impression on China paper. Medium folio. Extremely rare. (*Paris Private Collector*)

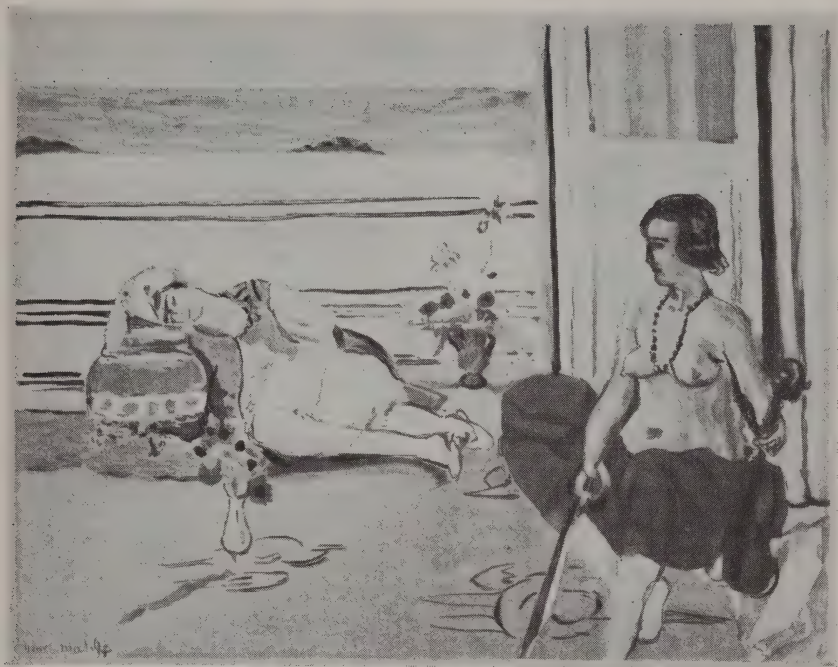
45- ARISTIDE MAILLOL FRENCH: B. 1861
26. *NUDE STUDIES*. Two lithographs, red and black. Proofs signed in the stone with initials. Both limited. Folios. Framed. (*Westchester Private Collector*)

35- ARISTIDE MAILLOL FRENCH: B. 1861
27. *NUDE STUDIES*. Two lithographs printed in red. Proofs signed in the stone with initial. Both limited. Folios. Framed. (*Westchester Private Collector*)

35- GEORGES ROUAULT FRENCH: B. 1871
28. *CHARON FERRYING THE DEAD ACROSS THE STYX*. Aquatint printed in colors, 1939. Proof signed in the plate. Brilliant impression. Not listed in Johnson. Probably only a few printed. (*Paris Private Collector*)

40- HENRI DE TOULOUSE-LAUTREC FRENCH: 1864-1901
29. *EN QUARANTE*. Lithograph, 1893. Delteil No. 42. One of 100 proofs numbered and signed with the red monogram stamp. Folio. Framed.

60- HENRI DE TOULOUSE-LAUTREC FRENCH: 1864-1901
30. *MME ABDALA*. Lithograph, 1893. Delteil No. 33, only state. Signed in the stone with the monogram. Small folio. Framed. (*N. Y. Private Collector*)



[NUMBER 31]

90-
HENRI MATISSE

FRENCH: B. 1869

31. *THE CHARM OF MUSIC*. Aquatint printed in colors, 1922. Engraved by Jacques Villon. Proof signed and numbered in ink by Matisse. No. 46 of 200 impressions. Large folio. Framed. (N. Y. Private Collector)

[See illustration]

35-
ARISTIDE MAILLOL

FRENCH: B. 1861

32. *NUDE STUDIES*. Two lithographs, red and black. Proofs signed in the stone with initial. Both limited. Folios. Framed. (Westchester Private Collector)

30- ARISTIDE MAILLOL

FRENCH: B. 1861

33. *NUDE STUDIES. Two lithographs, red and black.* Proofs signed in the stone with initials. Both limited. Folios. Framed. (*Westchester Private Collector*)

53- GEORGES ROUAULT

FRENCH: B. 1871

34. *AUTOMNE. Aquatint printed in colors [1935].* Proof signed in the plate but undated. Not to be confused with the 1933 lithograph of the same subject. Probably only a small number printed. Large folio. (*Paris Private Collector*)

30- HENRI MATISSE

FRENCH: B. 1869

35. *SLEEPING BALLERINA. Lithograph.* Proof signed in pencil. No. 52 of an edition of 130 proofs. Large folio. Framed.

60- HENRI DE TOULOUSE-LAUTREC

FRENCH: 1864-1901

36. *FOLIES-BERGERE: LES PUDEURS DE M. PRUDHOMME. Lithograph,* 1893. Delteil No. 46. One of 100 proofs numbered and signed with the artist's monogram in red. Folio. Framed. (*N. Y. Private Collector*)

53- HENRI DE TOULOUSE-LAUTREC

FRENCH: 1864-1901

37. *A L'OPERA: MME CARON DANS FAUST. Lithograph printed in green,* 1894. Delteil No. 49. One of 100 proofs numbered and signed with the red monogram stamp. Folio. Framed.

35- ARISTIDE MAILLOL

FRENCH: B. 1861

38. *JEUNE FILLE ACCROUPIE. Etching.* Proof signed in the plate with initials. Fine impression on thick paper. (*Paris Private Collector*)

30- HENRI MATISSE

FRENCH: B. 1869

39. *BALLERINA RESTING. Lithograph.* Proof signed in pencil. No. 86 of an edition of 130 proofs. Large folio. Framed.

25- GEORGES ROUAULT

FRENCH: B. 1871

40. *L'AVOCAT. Aquatint.* Plate 2 for *Miserere et Guerre*. Johnson No. 169. Signed in the plate with initials, and dated 1922. Large folio. (*Lake*)



[NUMBER 41]

210-

PIERRE AUGUSTE RENOIR

FRENCH: 1841-1919

41. *LE CHAPEAU EPINGLE*, plate 11. *Lithograph in colors*. Proof signed in the stone. Brilliant impression in three colors. Edition limited to 200 impressions. Large folio. (*Paris Private Collector*)

[See illustration]

30-

GEORGES ROUAULT

FRENCH: B. 1871

42. *LE CONDAMNE S'EN EST ALLE. .ET FATIGUE*. *Aquatint*. Plate 6 of *Miserere et Guerre*. Signed in the plate, and dated 1922. Large folio. (*Lake*)

25- GEORGES ROUAULT FRENCH: B. 1871
43. *GENS DE BON TON*. Aquatint. Plate 13 for *Miserere et Guerre*.
Plate not signed. Large folio. (Lake)

20- GEORGES ROUAULT FRENCH: B. 1871
44. *LA MORT L'A PRIS*. Aquatint. Plate 15 for *Miserere et Guerre*.
Signed in the plate with initials and dated 1922. Large folio. (Lake)

35- PIERRE BONNARD FRENCH: 1867-1947
45. *LES BOULEVARDS*. Lithograph in colors, 1900. Flourey No. 141. Un-
signed proof. Fine impression on China paper. (Lake)

25- HENRI DE TOULOUSE-LAUTREC FRENCH: 1864-1901
46. *LES VIEUX MESSIEURS, LES VIEUX PAPILLONS and HORS
LES LOIS*. Three lithographs. Delteil Nos. 75, 142 and 220. All published
states. Various sizes. Framed.

25- PIERRE AUGUSTE RENOIR FRENCH: 1841-1919
47. *PORTRAITS OF AMBROISE VOLLARD and LOUIS VALTAT*.
Two lithographs. Delteil Nos. 37 and 38. Only states. Both signed in the
stone. Fine impressions. (Lake)

30- MARIE LAURENCIN FRENCH: B. 1885
48. *GIRL IN BLUE HAT*. Lithograph printed in colors. Proof on Japan
paper signed in pencil. No. 9 of only 10 impressions. Medium folio. Framed.
(Westchester Private Collector)

15- GEORGES ROUAULT FRENCH: B. 1871
49. *CREUSE TA FOSSE GARCON . . . ET PUIS REPOSE*. Aquatint.
Plate 31 for *Miserere et Guerre*. Johnson No. 169. Signed in the plate, and
dated 1916. Large folio. (Lake)

15- GEORGES ROUAULT FRENCH: B. 1871
50. *FEMME, LES BRAS CROISES*. Aquatint. Plate 37 for *Miserere et
Guerre*. Signed in the plate, and dated 1926. Large folio. (Lake)

15- GEORGES ROUAULT FRENCH: B. 1871
51. *LES MORTS EUX-MEMES SE SONT LEVES*. Aquatint. Plate
45 for *Miserere et Guerre*. Johnson No. 169. Signed in the plate. Large
folio. (Lake)

GEORGES ROUAULT

FRENCH: B. 1871

52. *MISERERE. Aquatint.* The projected title-page for *Miserere et Guerre*. Signed in the plate, and dated 1923. Large folio. (*Lake*)

MARIE LAURENCIN

FRENCH: B. 1885

53. *PORTRAIT OF A YOUNG GIRL. Lithograph printed in colors.* Proof on Japan paper, signed in pencil. No. 9 of only 10 impressions. Medium folio. Framed. (*Westchester Private Collector*)

HENRI DE TOULOUSE-LAUTREC

FRENCH: 1864-1901

54. *COUVERTURE DE L'ESTAMPE ORIGINALE. Lithograph printed in colors.* Delteil No. 17. Proof signed in pencil by the artist and inscribed *Jane* for Jane Avril, who is seen in the composition examining one of the freshly pulled proofs. Fine proof impression without evidence of the original centre crease. Large folio. Framed.

Note: Probably an early unnumbered proof presented to Jane Avril.

GEORGES ROUAULT

FRENCH: B. 1871

55. *SEMEUR DE TOUTES SAISONS, TROIS DISCIPLES and MAGNIFICAT.* Three wood engravings from André Suarès' *Passion*. Signed in the block with initials. Small folios. Framed. (*N. Y. Private Collector*)

MARCEL VERTES

HUNGARIAN: B. 1895

56. *DANCING.* Cover and twelve lithographs in colors, 1925. Each plate numbered and signed in pencil by the artist. Edition limited to 300 sets. Extremely rare. (*N. Y. Private Collector*)

Note: The artist's first published work, issued in 1925.

HENRI DE TOULOUSE-LAUTREC

FRENCH: 1864-1901

57. *MAY BELFORT.* Lithograph poster in colors. Delteil No. 354. Published state, printed in vivid red, green, black and yellow. Signed in the stone with the monogram. Very large folio. Framed.

HENRI DE TOULOUSE-LAUTREC

FRENCH: 1864-1901

58. *[IRISH AND AMERICAN BAR] THE CHAP BOOK.* Lithograph poster in colors. Delteil No. 362. Second state of two. Signed in the stone with the monogram. Large folio. Framed.

35- HENRI DE TOULOUSE-LAUTREC FRENCH: 1864-1901
59. *BRUANT AU MIRLITON* Lithograph poster in two colors. Delteil No. 349, third state of three, announcing the second volume of *Bruant Illustré* by Steinlen. Large folio. (N. Y. Private Collector)

5- HENRI DE TOULOUSE-LAUTREC FRENCH: 1864-1901
60. *ELLES*. Lithograph poster in colors. Delteil No. 179. With the text as a poster to the rare series *Elles*. Signed in the stone with the monogram. Large folio. Framed. (N. Y. Private Collector)

15- GEORGES ROUAULT FRENCH: B. 1871
61. *GUERRE*. Aquatint. The Projected title-page for the intended second part of *Miserere et Guerre*. Signed in the plate. Large folio. (Lake)

15- GEORGES ROUAULT FRENCH: B. 1871
62. *TOUJOURS FLAGELLE*. Aquatint. Signed in the plate with initials, and dated 1922. For *Le Miserere*. Large folio. (Lake)

50- PIERRE AUGUSTE RENOIR FRENCH: 1841-1919
63. *FIVE LITHOGRAPHS*. Delteil Nos. 39, 40, 41, 42 and 43. All signed in the stone. Fine impressions. (Lake)

50- PIERRE AUGUSTE RENOIR FRENCH: 1841-1919
64. *FEMME AU CEP DE VIGNES ET VARIANTES*. Five lithographs. Delteil Nos. 44, 45, 46, 47 and 48. All signed in the stone. Fine impressions. (Lake)

40- MARCEL VERTES HUNGARIAN: B. 1895
65. *MAISONS*. Set of twelve lithographs. Signed in the stone. Medium folios. Together with a small pencil sketch of two figures. Signed. [Lot.] (Lake)

15- IGNACIO ZULOAGA Y ZABALETA SPANISH: 1870-1940
66. *MOTHER AND TWO DAUGHTERS*. Etching. Proof signed in the plate with initials. Very fine impression. Edition limited. Small folio. Framed. (N. Y. Private Collector)

20- ERNEST FIENE AMERICAN: B. 1894
67. *RIVERBOAT AT RONDOUT, ENTRANCE TO VILLAGE and VILLAGE*. Three lithographs. Proofs signed and numbered in pencil. Fine impressions. Each limited to 50 impressions. Folios. Framed. (Pa. Private Collector)

ZHENYRA

68. *THE SWIMMER AND THE DOLPHIN and PEASANT DRINKING*. Two lithographs. Proofs signed in pencil. Nos. 10 and 12 of only 25 impressions. Folio. Framed. (*Chrysler*)

DRAWINGS

AUBREY BEARDSLEY

BRITISH: 1872-1898

70. *XMAS EVE AT DINGLEY DELL*. Finished drawing, depicting Mr Pickwick leading the old lady beneath the mistletoe. See *Pickwick Papers*, Chapter XXVIII.

Pen and ink: $3\frac{1}{2} \times 5\frac{1}{4}$ inches

Collection of John Lane, London, 1926

W. LINSSENMAIER

SWISS CONTEMPORARY

71. *CYPRIPEDIUM*. An exotic orchid is seen emerging from a discarded snake skin, painted in the botanical manner; a brilliant blue butterfly perched on its lime yellow lip. Signed at lower left W. LINSSENMAIER. (*N. Y. Private Collector*)

Watercolor: $9 \times 5\frac{3}{4}$ inches

LYONEL FEININGER

AMERICAN CONTEMPORARY

72. *GELMERODA*. A narrow lane is seen leading at an acute angle towards a church with slate steeple; angular roofs top the medieval houses at the right. Signed at lower left FEININGER, and dated at lower right 1916. (*Gruenbaum*)

Pen and watercolor on buff paper: $11\frac{1}{2} \times 9$ inches

From the St. George's Galleries, Ltd., London

HENRI DE TOULOUSE-LAUTREC

FRENCH: 1864-1901

73. *PORTRAITS OUT OF A SKETCHBOOK: TWO DRAWINGS*.

[A] Self-portrait, seen turned to the right, with pince-nez and small mustache; the closed right hand supporting the slightly tilted head. Pencil drawing. [B] Head and shoulders of a young boy seen from the back, in profile to the left, before a harp. Ink wash. (*N. Y. Private Collector*)

On buff paper: 6×4 inches

ARISTIDE MAILLOL

FRENCH: B. 1861

74. *NUDE*. Seated figure of a nude young girl, with full hair, seen in *profil perdu* to the left, with her right leg raised. Signed with initial M at lower right. (*Gruenbaum*)

Sanguine: $10\frac{1}{2} \times 7\frac{3}{4}$ inches

30- FERNAND LEGER

FRENCH: B. 1881

75. *ABSTRACT COMPOSITIONS: TWO DRAWINGS.* [A] A picture frame, and two sticks in a pail, superimposed by a rose; a snake is developed out of the centre of the rose, and the letters *I.N.* are printed on the background. [B] Snake motives before a palm and a barren tree trunk, a rock and broken parts of a fence behind it. Signed at lower right F. L., and dated '43.

Pen and ink: 6¾ x 8 inches

Acquired from the artist

From the Valentine Gallery, New York

75- JEAN LOUIS FORAIN

FRENCH: 1852-1931

76. *SOCIAL LIFE: THREE STUDIES.* An elegant in top hat watching a lady in a box; an elderly man addressing a submissive woman wearing a nightgown; and a husband, in top hat and overcoat, leaning on an armchair, talking with his wife. All signed at lower right FORAIN. (*Ratoff*)

Pencil, ink and sepia wash: various sizes

40- ARISTIDE MAILLOL

FRENCH: B. 1861

77. *STANDING NUDE and RECLINING NUDE: TWO STUDIES.* [A] Study of a slender young girl, walking towards the left; her left arm raised to her breast. Sanguine. [B] Sketch of a nude young girl resting on a divan. Pencil. Signed with initial M at lower centre and lower right respectively. [Lot.]

12¼ x 6½ and 4¼ x 5¾ inches

60- EUGENE LOUIS BOUDIN

FRENCH: 1824-1898

78. *LE PORT and COUNTRY FOLK IN BRITTANY: TWO WATER-COLORS.* [A] A packet-boat is seen anchored in the bay of a small harbor, with dock buildings at the irregular shore. [B] Girls in lawn cap and collar are seen standing tranquilly at the right, while men in wide-brimmed hats and shirtsleeves are conversing at the other end of the street. Signed at lower right and lower left respectively E. BOUDIN. (*N. Y. Private Collector*)

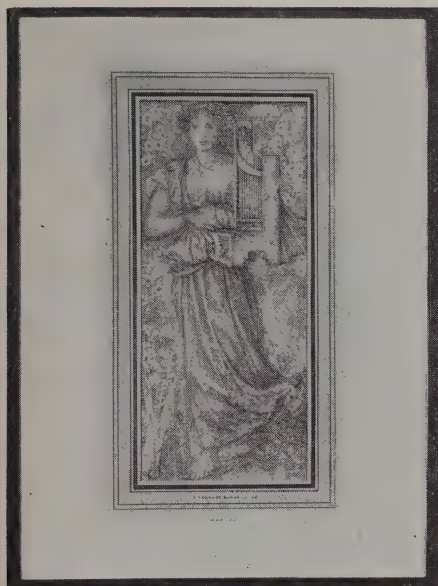
Pencil and watercolor: 9 x 12½ and 5 x 7¾ inches

110- JEAN LOUIS FORAIN

FRENCH: 1852-1931

79. *DOUX PAYS (AU HAVRE) and UN DEPUTE CHEZ MAXIM'S: TWO DRAWINGS.* [A] A sailor, with shouldered gun, is seen carrying millinery boxes, walking along the pier; steamships on the water in the background. [B] A couple is seen seated at a table on which champagne stands in a cooler; the man giving orders to the head waiter. Both inscribed below. Signed at lower right FORAIN. (*Ratoff*)

Ink wash and watercolor: 10 x 14 and 11 x 17 inches



[NUMBER 80]

160
SIR EDWARD BURNE-JONES, A.R.A.

BRITISH: 1833-1898

80. *SPRING and SUMMER: TWO DRAWINGS*. [A] A young girl is seen walking through blooming fields; a hand organ in her arm. Signed with initials E.B.J., and dated 1854. [B] A nude young woman, with flowing hair, stands on the steps of a pool, holding a cloth behind her. (*Ickelheimer Estate*)

Red chalk: 18 x 8 inches

Collection of A. E. Street, Esq.

Collection of Langton Douglas, Esq., London, 1921

From Scott & Fowles, New York

Exhibition of Works by Sir Edward Burne-Jones, New Gallery, London, 1898-99, no. 196

Recorded in *Fortunée de Lisle*, *Burne-Jones*, New York, 1905, p. 192

Mentioned in Malcolm Bell, *Edward Burne-Jones*, and record and review edition 1903, p. 33

132 [See illustration]

SIR EDWARD BURNE-JONES, A.R.A.

BRITISH: 1833-1898

81. *AUTUMN and WINTER: TWO DRAWINGS*. [A] A young girl, standing before a trellis of wine leaves, lifting an apple towards her mouth. [B] A hooded woman, between bare trees, is seen wrapping her arms in a wide mantle. (*Ickelheimer Estate*)

Red chalk: 18 x 8 inches

See records and pedigree to the preceding.

35- JEAN LOUIS FORAIN

FRENCH: 1852-1931

82. *LE VISITEUR BIEN-VEU*. A middle-aged lady, with her arms crossed at the waist, is seen talking to a gentleman in high silk hat; through the half-open door, a young girl is visible. Inscribed below. Signed at lower right L. FORAIN. (*Ratoff*)

Pen and crayon: 13¾ x 9½ inches

220- HENRY SPENCER MOORE

BRITISH: B. 1898

83. *A FAMILY GROUP: TWO DRAWINGS*. Groups of three and four figures respectively seated upon a pair of tabourets and around a table. Both signed at lower right MOORE, and dated '48 and '45 respectively. (*Gruenbaum*)

Pen and watercolor: 8½ x 11 and 11½ x 9 inches

From the St. George's Galleries, Ltd., London

70- MARIE LAURENCIN

FRENCH: B. 1885

84. *THE BLACK PONY*. Three young girls in yellow, pink and gray stand in the centre behind a rail enclosing cubic architecture; galloping from the left is a young girl on a black pony and dressed in cobalt blue riding habit. Signed at upper right MARIE LAURENCIN.

Watercolor: 13¾ x 17¼ inches

Acquired from the artist

15- EUGENE LOUIS LAMI

FRENCH: 1800-1890

85. *LES PRISONNIERS*. A cavalier in white Louis XIII costume, accompanied by two landsknechts, stands looking at a crowd of distressed people in the courtyard of a castle; behind him, on a staircase, a cortège of hooded figures. Signed at lower left E. LAMI. (*Ickelheimer Estate*)

Watercolor: 12 x 17½ inches

45- JEAN FRANCOIS MILLET

FRENCH: 1814-1875

86. *APPROACHING STORM*. A shepherd, wrapped in a coat and carrying a stick, leading his flock over the fields; a dog standing nearby at the right. Storm-swept clouds above. Signed at lower left J. F. MILLET. (*Ickelheimer Estate*)

Black and red chalk: 11 x 16½ inches

20- ALEXANDRE DECAMPS

FRENCH: 1803-1860

87. *IN THE ROMAN CAMPAGNA*. A rustic astride a horse is seen from the back; a youngster on the saddle behind him. He is met by a young Italian peasant girl, carrying a water jar on her head. Signed at lower right with initials D. C. Together with a marine sketch, in sepia wash, by E. Isabey. [*Lot.*] (*Ickelheimer Estate*)

Crayon on buff paper: 8½ x 6¼ inches



[NUMBER 88]

400

FERDINAND VICTOR EUGENE DELACROIX

FRENCH: 1798-1863

88. *CAVALIER*. A cavalier, in colorful Louis XIV costume, is mounted on a galloping dappled gray horse and looking back; his hat in hand, in a gesture of greeting. Signed at lower left EUG. DELACROIX. (*Ickelheimer Estate*)

Watercolor: 9 x 7 inches

[See illustration]

50- JOHN MARIN

AMERICAN: B. 1875

89. *STREET SCENE*. House fronts of three- and four-story buildings, with awnings atop shop windows, line a street where two groups of pedestrians are seen on the sidewalk; a dog in the immediate foreground. Signed at lower left J. MARIN, and dated '05. (N. Y. Private Collector)

Pencil and crayon on gray paper: 8 x 9 inches

From An American Place, New York

150- GIORGIO DE CHIRICO

ITALIAN: B. 1888

90. *IL GUERRERO* and *LA SPOSA FEDELE: TWO DRAWINGS*. [A] Three-quarter-length figure of a man in armor and visor; geometric lines form the background. [B] In a tailor's workshop, a dummy is seen standing on a table with various unassembled objects about; a view of factory buildings through an open rear window. Signed G. DE CHIRICO, and dated '17 and 1918, respectively. (Chrysler)

Pencil: 9 1/4 x 7 3/4 inches

30- JEAN LOUIS FORAIN

FRENCH: 1852-1931

91. *AU TELEPHON* 1900 and *THE ATTENTIVE AUDIENCE: TWO DRAWINGS*. [A] A gentleman is seen seated holding a receiver, bent over a box on his lap with his back to a table where a smiling young lady is seated, champagne in a cooler before her. Pencil. [B] Students stand surrounding a bearded instructor, in high silk hat and overcoat, who stands bent over a folio. Chalk and ink. Both signed at lower right FORAIN. (Ratoff)

12 1/2 x 19 1/2 and 11 x 16 3/4 inches

55- JEAN LOUIS FORAIN

FRENCH: 1852-1931

92. *LA PLAINTÉ DU SEMITE* and *LE DOSSIER SECRET: TWO DRAWINGS*. [A] Resting on a grassy slope, a German officer is conversing with a Jew in coat and derby. [B] A bearded man, in cutaway and derby, is seen leaning against a frontier post handing documents to an elderly Russian in a heavy coat and fur cap. Both inscribed at bottom, and signed at lower right FORAIN. (Ratoff)

Ink and watercolor: 8 1/4 x 11 inches

80- HENRI MATISSE

FRENCH: B. 1869

93. *SEATED NUDE*. A nude model, seen to half left, is seated on a studio stool, her arms raised behind her head. Signed at lower right HENRI MATISSE. (N. Y. Private Collector)

Black chalk: 10 1/4 x 8 inches

25- JEAN LOUIS FORAIN

FRENCH: 1852-1931

94. *THE DISTRESSED MODEL*. An artist, palette and brushes in one hand and mahlstick in the other, stands before a weeping girl clad in a shift, her face covered by her hands. Inscription at lower left. Signed at lower right FORAIN. (N. Y. Private Collector)

Pen and watercolor: 14 x 9 3/4 inches



[NUMBER 95]

JEAN LOUIS FORAIN

FRENCH: 1852-1931

95. *LA PARADE*. A multitude of gentlemen in high silk hats are seen marching along the centre of a wide roadway, each group carrying individual signs; in front are singers, farther off railroad employees, and others. Police are guarding the onlookers. Signed at lower left FORAIN. (*Ratoff*)

Ink wash: 21 x 16 1/4 inches

[See illustration]

ARTHUR B. DAVIES

AMERICAN: 1862-1928

96. *CONCERT*. Three nude girls are seen hovering in graceful attitudes, raising their arms rhythmically. Signed at lower left A. B. DAVIES.

Gouache on gray marbled paper: 18 x 13 inches

JEAN LOUIS FORAIN

FRENCH: 1852-1931

35 97. *MOEURS D'ATELIER*. In a humble studio stands an artist warming himself at a coal stove, his wife with a baby on her arm, at his side. A dealer is seen talking to the artist, his back to the observer, wearing a high silk hat and carrying a cane. Inscribed below. Signed at lower right FORAIN. (*Ratoff*)

Pen and crayon: 15 1/4 x 11 inches

60 FERNAND LEGER

FRENCH: B. 1881

98. *STREET SCENE, NU* 1907, and *COMPOSITION* 1914: *THREE DRAWINGS*. [A] A narrow street is seen flanked on both sides by young saplings, a clump of houses in the rear. [B] A young woman with long curly hair is seated towards the left, her right thigh pulled up to support her arm. [C] Abstraction of a seated nude woman, seen at almost full-length, holding an infant in her arm. All signed at lower right F. LEGER, F. L. and dated '07, and F. L. respectively. (*Chrysler*)

Ink wash and charcoal on paper: 11 x 13 1/2, 12 3/4 x 9 7/8; and 13 x 19 inches

35 JULES PASCIN

AMERICAN: 1885-1930

99. *YOUNG GIRL*. Full-length figure of a little girl seated before the observer, her hands in her lap and her feet close together on the floor. Signed at upper right PASCIN. (*N. Y. Private Collector*) *Ink wash: 10 1/4 x 8 inches*

140 AUGUSTE RODIN

FRENCH: 1840-1917

100. *NUDE*. A nude young girl, is seen bending backward with her arms raised to her head, a rose and green shaded drape behind her. Signed at lower right AUG. RODIN.

Pencil and watercolor: 17 x 11 1/2 inches

150 HENRY SPENCER MOORE

BRITISH: B. 1898

101. *NUDE SEATED ON BED* (1932). Front view of a heavy-built young woman seated on a low bed, her feet crossed, grasping her right knee with her hand, the other resting on the bed. Signed at lower left MOORE. (*N. Y. Private Collector*)

Ink wash: 19 1/2 x 12 1/2 inches

Collection of Sir Michael Sadler, London

From Arthur Tooth & Sons, Ltd., London

Exhibited at the British Institute for Adult Education, London, 1941, no. 176

JEAN LOUIS FORAIN

FRENCH: 1852-1931

102. *TWO DRAWINGS*. [A] Two young ladies in evening gown, cape and hood, stand before a middle-aged woman whom they blame for not having been invited out for supper. [B] Political satire, showing a steamboat sharply listing and flooded by waves; a young woman with the cap of Marianne holding fast to a rail. Inscription at bottom of both. Signed at lower right FORAIN. (N. Y. Private Collector)

Pen, with crayon and watercolor: 15 x 9½ and 10¾ x 12½ inches

GEORGE GROSZ

AMERICAN: B. 1893

103. *JACK THE RIPPER*. A lady in blue dress and hat is seen being pursued by a gangster with a large knife; two men in the rear, with raised fists and stick, are trying to stop him. On the reverse an ink sketch, signed GROSZ. (N. Y. Private Collector)

Pen and watercolor: 14¼ x 19¾ inches

ANDRE DRAIN

FRENCH: B. 1880

104. *PORTRAIT OF A GIRL*. Head and shoulders of a nude girl turned towards the right, her head slightly tilted and looking at the observer. Signed at lower right A. DRAIN.

Sanguine: 19¾ x 15¼ inches

JOHN SLOAN

AMERICAN: B. 1871

105. *SEATED NUDE*. A young woman seen from the front with her head bent in profile to the right, is seen seated on the ground, leaning on her right arm. Signed at lower right JOHN SLOAN.

Chalk drawing: 16 x 14 inches

JEAN LOUIS FORAIN

FRENCH: 1852-1931

106. *LA REPUBLIQUE EN* 1912. The symbolic figure of Marianne with cap and sword, standing erect before two diplomats looking up at her. Inscribed below. Signed at lower right FORAIN. (Ratoff)

Ink wash and pencil: 14 x 20¼ inches

RUBIN RUBIN

AMERICAN CONTEMPORARY

107. *MORNING IN GALILEE*. A herd of black sheep, led by a donkey, is seen passing through a grove with sub-tropical trees, in a valley enclosed by high mountains. Signed at lower right RUBIN, and dated 12/47.

Watercolor: 13 x 16¾ inches

HENRI MATISSE

FRENCH: B. 1869

108. *YOUNG GIRL*. Half-length figure of a young girl, seen from the front, leaning towards the right with her arms crossed under her bust. Signed at lower right HENRI MATISSE, and dated 20/8 39. (N. Y. Private Collector)

Pen drawing: 15 x 21 inches

200
MARIE LAURENCIN

FRENCH: B. 1885

109. *JEUNE FILLE*. Head and shoulders of an ash-blond young girl, her dark eyes gazing at the observer, a pink shawl tied with a bow around her shoulders. Gray shaded background. Signed at lower left MARIE LAURENCIN.

Watercolor: 16 x 12½ inches

20
JEAN LOUIS FORAIN

FRENCH: 1852-1931

110. *LES MAMANS*. A stocky middle-aged woman stands talking to an elegantly dressed young lady, in full capelet and feathered hat, in profile to the right. Inscribed below. Signed at lower right FORAIN. (*Ratoff*)

Ink and pencil: 20 x 15¼ inches

220
PABLO PICASSO

SPANISH: B. 1881

111. *PEASANT WOMAN*. Barefoot figure, standing in profile to the left, carrying a bag. Signed at lower right PICASSO. (*Chrysler*)

Pen and ink: 16 x 11¼ inches

Collection of Leo Stein, Paris

Collection of Mrs Cornelius J. Sullivan, Parke-Bernet Galleries, Inc, New York, 1939, no. 148

Exhibited at the Lyman Allyn Museum, New London, Conn.

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 208

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, 1941, no. 208

160
MARIE LAURENCIN

FRENCH: B. 1885

112. *DEUX DANSEUSES*. Two scantily dressed young girls in transparent chiffon dress, are seen in graceful dance movement; the one at the left holding her companion, at the waist. Wine red drapery above. Signed at upper right MARIE LAURENCIN.

Watercolor: 13½ x 10½ inches

35
ANDRE MASSON

FRENCH: B. 1896

113. *LE PHILOSOPHE*. Head and shoulders of a man with a high forehead, on which two leaves are visible; in his right hand he holds a flower, shaped like an eye, a watch forming the centre. Meteors and stars in the background. Signed at lower right ANDRÉ MASSON, and dated 1940.

Pen drawing: 19½ x 13 inches

Note: This drawing was made in Portugal while the artist was waiting for passage to the U. S. A., and is said to be a self-portrait.

From the Kleeman Galleries, New York

Exhibited at the Paul Rosenberg Galleries, New York

Exhibited at the Buchholz Gallery, New York

JEAN LOUIS FORAIN

FRENCH: 1852-1931

114. *THE PROPOSAL*. An embarrassed dancing girl listens to the proposals of an old roué in top hat and evening dress. Signed with initial F. at lower right. (N. Y. Private Collector) *Ink drawing: 10¼ x 13 inches*

ANDRE KRAFFT

FRENCH CONTEMPORARY

115. *PARIS STREET SCENES: FOUR SKETCHES*. Three views of bookstalls along the Seine, with strollers passing and examining the displays; and a corner of the Place Blanche, with a glimpse of the Moulin Rouge. All variously signed. [Lot.] *Watercolor: various sizes*

PABLO PICASSO

SPANISH: B. 1881

116. *NU AUX BRAS LEVEES*. A nude young girl is seen standing to half left, both arms raised to arrange her hair. Signed at lower left PICASSO. (Chrysler) *Pen drawing: 15¼ x 10½ inches*

Collection of Gertrude Stein, Paris

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 210

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, 1941, no. 210

MAURICE BRIANCHON

FRENCH: B. 1899

117. *LA PLAGE*. A green rail of a boardwalk fence before the sandy beach, against which foam-crested waves are seen rolling; some bathers on the sand. Signed at lower right BRIANCHON. (N. Y. Private Collector) *Watercolor: 20 x 17 inches*

From the Galerie des Quatre Chemins, Paris

JEAN LOUIS FORAIN

FRENCH: 1852-1931

118. *FIGURE STUDIES: FOUR DRAWINGS*. Three pen sketches of young girls, in fashionable costume, on the boulevards; and one of a young girl, with a dandy, on a path in the park, in pen and watercolor. Three variously signed. [Lot.] (Ratoff) *Pen, and pen and watercolor: various sizes*

JEAN LOUIS FORAIN

FRENCH: 1852-1931

119. *FIGURE STUDIES: FOUR SKETCHES*. Group of two dandies in evening dress and top hats; and three studies of young women standing and seated. All signed FORAIN. [Lot.] (Ratoff) *Pencil and chalk: various sizes*

AFRICAN PRIMITIVE SCULPTURES

IVORY COAST WOOD SCULPTURE

55 120. *BOBBIN*. From Baoulé, Ivory Coast, West Africa. A bobbin representing the bust of a woman, with hairdress and tattoo marks around the neck. Fine patina. Rare early example. (*N. Y. Private Collector*)

Height 8¼ inches

Collection of René Rasmussen, Paris

Compare James Johnson Sweeney, *African Negro Art* (Museum of Modern Art, New York), 1935, nos. 135 and 141

BELGIAN CONGO WOOD STATUETTE

50 121. *MATERNITY STATUE (KABILA KA VILIE)*. Baluba Tribe, Belgian Congo. Kneeling figure, with scarification marks on knees, abdomen and back, holding a kaliba wood bowl representing the spirit, protecting maternity.

Height 11¼ inches

Compare De Young Memorial Museum (San Francisco) Catalogue, *African Negro Sculpture*, no. 101

AFRICAN WOOD SCULPTURE

50 122. *MASQUE DE DANCE FEMININ*. Polychromed wood. From the secret tribe of Mukui, M'Pongwe, Gabon. Female dance mask with a coiffure in three puffs. (*N. Y. Private Collector*)

Height 12 inches

BELGIAN CONGO WOOD SCULPTURE

75 123. *ANCESTOR FIGURE*. Balunda Tribe, Belgian Congo. A hermaphrodite sitting figure with arms folded in prayerful attitude on the chest; with half closed eyes, open mouth, eyelashes and headdress in fine incisions.

Height 13½ inches

AFRICAN WOOD SCULPTURE

70 124. *GHOST MASK*. From the Ogowe River region in Gabon, M'Pongwe Tribe. Painted with kaolin, representing the color of a ghost; the patina having marks of usage; with red mouth, and highly stylized elaborate head-dress with fine incisions.

Height 14½ inches

Compare Leon Underwood, *Masks of West Africa*, 1948, no. 44

Compare Carl Kjersmeier, *African Negro Sculpture*, 1948, no. 60



[NUMBER 126]

[NUMBER 125]

WEST AFRICAN WOOD SCULPTURE

125. *BUNDU (or SANDE) WOMEN'S SECRET SOCIETY MASK*. From the Mendi Tribe, Sierra Leone, Africa. With domed forehead, the face appearing as though compressed; finely cut lines for eyes and extremely small mouth. It is carved from the trunk of a large tree. With elaborate head-dress of the Mendi women. Height 15 inches

Compare Leo Frobenius, *Die Masken und Geheimbünde Afrikas*, 1899, pl. 8, no. 115, and pl. 13, no. 131

Compare Ernst Vatter, *Religiöse Plastik der Naturvölker*, 1926, no. 56

[See illustration]

IVORY COAST WOOD SCULPTURE

90 126. *ANCESTOR CULT MASK*. From the Baoulé Tribe, Ivory Coast, Africa. Almond-shaped face with scarification marks on both sides and on both cheeks; highly stylized tribal headdress with fine incisions in parallel curves. *Height 13 inches*

Compare Carl Kjersmeier, *Centre de Style de la Sculpture Africaine*, 1919, vol. I, no. 50

Compare Leon Underwood, *Masks of West Africa*, 1948, no. 16 b

[See illustration on the preceding page]

BELGIAN CONGO FIBRE AND WOOD SCULPTURE

60 127. *MINYAKI MASK*. From the Bapende Tribe, Belgian Congo. Used in initiation ceremonies by the men's secret society; diamond shaped with domed forehead, eyebrows in large arches, nose turned up, small mouth, large scarification marks on cheeks, hair in black-dyed palm fibre, and raffia beard. *Height 15 inches*

Compare Carl Kjersmeier, *Centre de Style de la Sculpture Africaine*, 1919, vol. III, no. 36

Compare F. Obrechts, *Plastiek van Kongo*, 1946, no. 216

IVORY COAST WOOD SCULPTURE

50 128. *MALE FIGURE*. *Carved wood statuette*. From Liberia, Ivory Coast, West Africa. *Grand fétiche masculin en bois de patine noire*. (N. Y. Private Collector) *Height 27½ inches*

BELGIAN CONGO WOOD CARVING

Wentham 128A. *KING'S THRONE*. From the Belgian Congo. The round seat is supported by ancestral figures, in two tiers, alternating with sacred symbols—snakes, birds and emblems of fertility. Elaborately ornamented with white, black and terra cotta paint. (Paris Private Collector)

Height 25 inches

HENRY SPENCER MOORE

BRITISH: B. 1898

ST 129. *RECLINING NUDE*. *Bronze*. A slender girl stretched out resting on both arms, which support the upper part of her body. One of 10 casts. (Gruenbaum) *Length 7 inches*

From the Berkeley Galleries, London, April 1948

See Curt Valentin, *Henry Moore*, 1946, pp. 14-15

PABLO PICASSO (AFTER)

SPANISH: B. 1881

130. *TROPICAL FISH. Madura Faïence Bouillabaisse Service.* Round footed tureen, with cover and stand; and twelve bowls with stands. Boldly sketched with tropical fish motives in lapis blue, rose and green, within dappled yellow borders. [Lot.] (N. Y. Private Collector)

Note: The original of this ceramic service was designed, painted and executed by Picasso at the kiln of MM. César et Georges Ramié at Valauris, near Cannes. Picasso's ceramic *oeuvre* was exhibited both at Valauris and at the gallery Maison de la Pensée Française, Paris, last year. This is one of three designs leased for reproduction in limited editions. The originals have been closely held by the painter, who so far has been reluctant to permit their sale.

PAINTINGS

CAMILLE BOMBOIS

FRENCH: B. 1883

131. *SUMMER OUTING.* Dense bushy trees line a circular lake overgrown with reeds; on its grassy banks men are fishing, while various figures are seen enjoying the sunshine. Signed at lower left BOMBOIS CLLE.

6½ x 8½ inches

DIETZ EDZARD

GERMAN: B. 1893

132. *PORTRAIT and MILLINERY DISPLAY: TWO OIL SKETCHES.* [A] Head and shoulders of a young woman, wearing a little black hat trimmed with flowers. Signed at lower right with initials D. E. [B] Two hats on blue stands, and other accessories, in a show window, behind which appears the head of a young girl. (N. Y. Private Collector)

On board: 4½ x 4½ and 3¼ x 2½ inches

C. GAGNI

FRENCH CONTEMPORARY

133. *PLACE DE LA MADELEINE and LE PONT AU CHANGE: PAIR PARIS STREET SCENES.* Views in early morning, with figures of flower sellers in the foreground. Signed at lower right and lower centre GAGNI. (N. Y. Private Collector)

7½ x 10½ inches

LUCIEN ADRIEN

FRENCH: B. 1889

200 134. *SUNDAY AFTERNOON* and *THE BULL FIGHT: PAIR PAINTINGS*. [A] Before suburban shops with lively decorated show windows, people are seen crowding around small tables having refreshments. [B] The white bull, surrounded by picadors with red mantles, is seen attacking towards the left. Spectators are seated in a semicircle along the arena. Both signed at lower left ADRIEN. (N. Y. Private Collector)

On board: 9 x 14 and 9 x 13 inches

50 HENRI JOSEPH HARPIGNIES

FRENCH: 1819-1916

135. *LANDSCAPE*. A sandy path extends to the foreground between green slopes, on which old trees are visible at the right; a woman and child, their backs to the spectator, walk towards a village in the middle distance. Signed at lower left H. HARPIGNIES, and dated '95. (Friedenberg)

Cradled panel: 9¾ x 14 inches

120 MAX C. JACOB

FRENCH: B. 1876

136. *THE SEINE*. The Seine, enlivened with barges and spanned by a double arched bridge, flows into the right foreground; saplings on the opposite bank, with the Louvre in the background. Inscribed, and signed MAX. (N. Y. Private Collector)

Gouache: 10½ x 13½ inches

470 YASUO KUNIYOSHI

JAPANESE-AMERICAN: B. 1893

137. *LEISURE HOUR*. A nude girl with long black hair, her hands behind her head, is seen reclining on a low bed on white sheets; a small round table and a chest of drawers, with a mirror atop, stand behind her. Signed at lower right Y. KUNIYOSHI. (N. Y. Private Collector)

Gouache: 10 x 14 inches

30 MIGUEL COVARRUBIAS

MEXICAN: B. 1902

138. *PHANTASY*. A line of tall sun-tanned girls, in casual, colorful attire, are seen at the seashore beside the deep blue ocean. Signed at lower left COVARRUBIAS.

Gouache: 12 x 16 inches



[NUMBER 139]

100
CAMILLE BOMBOIS

FRENCH: B. 1883

139. *SAULS-LES-CHARTREUX*. Yellow and greenish stone houses, with brick roofs, line a quiet cobbled village lane. Tall blue-green poplars, in a frieze-like array, are silhouetted against a pale blue sky. Signed at lower left BOMBOIS CLLE.

8½ x 12¾ inches

From the Vigeveno Galleries, Los Angeles, Calif.

[See illustration]

350
GEORGES BRAQUE

FRENCH: B. 1882

140. *LA BOUTEILLE DE MARC*. Collage on primed board. With a bottle sketched in pencil lines and the name *Marc* in block lettering. A piece of paper imitating the wood on top of the table. (N. Y. Private Collector)

14 x 11¼ inches

Executed in 1912

Exhibited at the Galerie Simon, Paris, 1914

From the Galerie Kahnweiler, Paris, 1921

100 AUGUSTUS EDWIN JOHN, R.A.

BRITISH: B. 1878

141. *SPANISH GIRL*. Head and shoulders of a young girl, in profile to the left, with sun-tanned complexion; long black braids falling over her neck. Signed at lower right JOHN, and dated '09. (*Wolfe*)

Gouache: 14 x 12 inches

Collection of Sir John Lavery, R.A.

Exhibition Drawings by Augustus John, American-British Art Center, New York, 1941

140 CHARLOTTE JOAN STERNBERG

AMERICAN CONTEMPORARY

142. *WINTERLOCKED*. In rolling snow-covered country, farm buildings are visible in the middle distance; a little colonial church nearby. In the foreground, near a frozen brook, a deer stands on a height under slender saplings. Signed at lower right CHARLOTTE JOAN STERNBERG. (*Pa. Private Collector*)

Panel: 15½ x 19½ inches

From the Ferargil Galleries, New York

45 MARCEL RENDU

FRENCH CONTEMPORARY

143. *NATURE MORTE AU POT BLEU*. On a rustic table stands a cobalt blue coffee pot near a deep blue cup, on the saucer of which sewing materials are scattered; an overturned painting before a striped fabric in the background. Signed at lower left M. RENDU.

15 x 18 inches

100 FLETCHER MARTIN

AMERICAN: B. 1904

144. *"A LOAF OF BREAD, A JUG OF WINE AND THOU"*. A young sailor, seen from the back, is embracing a scantily clad blonde girl, her face not visible. They are seated on a wine red settee, a round table with checked cloth, and two steins and a bottle before them. Signed at lower right FLETCHER MARTIN, and dated 1939. (*N. Y. Private Collector*)

Gouache: 15¼ x 19¼ inches

From the Midtown Galleries, New York

Exhibited at the Metropolitan Museum of Art, New York

140 JEAN DUFY

FRENCH: B. 1888

145. *AT THE RACES and A CANTER: PAIR PAINTINGS*. [A] A jockey in violet vest and blue cap and sleeves, is seen astride a light brown horse moving to the left; figures with open umbrellas at either side. [B] A saffron yellow and a rose horse, their bridles short in their rider's hands, are seen cantering in the foreground. Signed at lower right and lower left respectively JEAN DUFY. (*N. Y. Private Collector*)

Gouache: 19 x 26¼ and 19 x 24½ inches



220 [NUMBER 146]

JEAN LOUIS FORAIN

FRENCH: 1852-1931

146. *BALLERINAS*. Two girls in ballet costume and a youth, conversing in the left foreground at the edge of a wall of scenery; further off, at the right, two other figures roughly indicated. Signed at upper left FORAIN. (N. Y. Private Collector)

Pastel: 26 x 21 inches

50 [See illustration]

ANDRE BAUCHANT

FRENCH: B. 1873

147. *VASE OF FLOWERS*. A ceramic vase with blue striped base is filled with small flowers in all shades of red, predominantly orange and wine red. In the background, a wooded landscape, through which runs a brook. Signed at lower left A. BAUCHANT, and dated 1946.

15½ x 18½ inches

MAURICE UTRILLO

FRENCH: B. 1883

350 148. *RUE DE L'ABREUVOIR*. A snow-covered street with figures walking in the centre, extends into the foreground. At the bend at the left, gray walls are seen; opposite is a corner house with green shutters. Inscribed at lower left *Montmartre*, and signed at lower right MAURICE UTRILLO, v.

Gouache: 14 x 17 inches

Painted in 1938

From the Galerie Van Leer, Amsterdam

JEAN LOUIS FORAIN

FRENCH: 1852-1931

180 149. *PORTRAIT OF A LADY*. Half-length figure to half right of a young lady wearing a tight-waisted black dress edged with fur, and a green-trimmed black hat, resting her arms on a high-backed chair. Signed at upper right with initials J. L. F. (N. Y. Private Collector) Pastel: 14½ x 12½ inches

ANDRE BAUCHANT

FRENCH: B. 1873

600 150. *SEASCAPE*. Light brown rocks form an irregular coastline at both sides of a bay where, on the sandy beach, two little girls in red bathing trunks are seen standing in the centre. Signed below A. BAUCHANT, and dated 1928. (N. Y. Private Collector) 18 x 24 inches

100 DRATZ BARAT

FRENCH CONTEMPORARY

151. *ANEMONES AND DAISIES*. Multicolored anemones and yellow daisies are loosely arranged in a glass goblet before a shaded light blue background. Signed at lower left DRATZ-BARAT. 21½ x 29 inches

55 CHARLES DEMUTH

AMERICAN: B. 1883

152. *BUILDINGS*. View of tall city buildings before a night sky, with yellow and mauve lights reflected on the streets, where figures are seen in the foreground. (N. Y. Private Collector) Pastel: 23 x 17½ inches

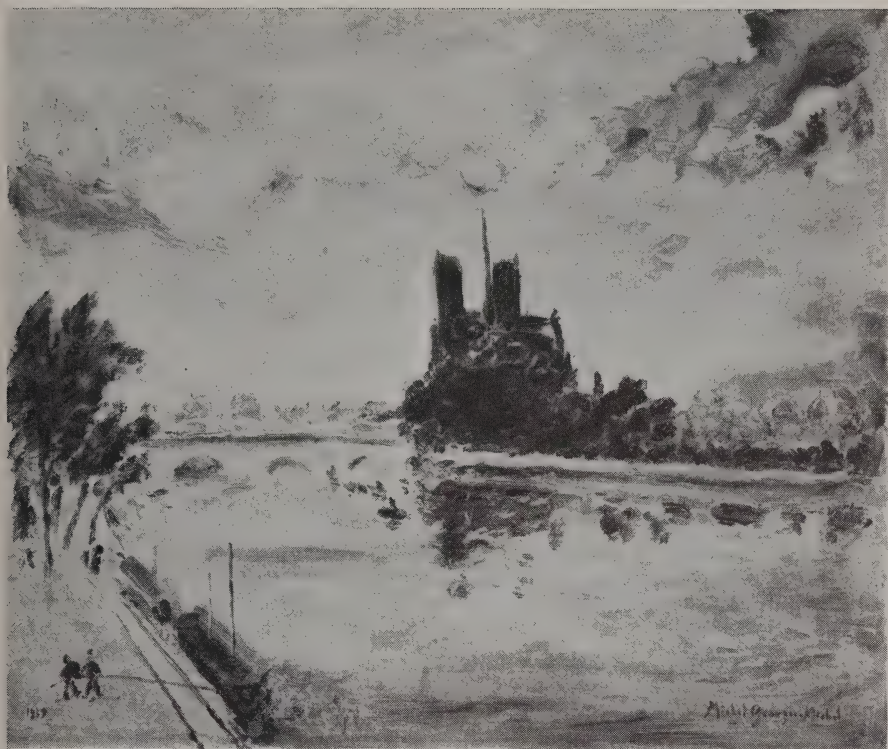
600 Exhibition of American Watercolors & Pastels, Knoedler Galleries, New York, 1943, no. 6

CHILDE HASSAM, N.A.

AMERICAN: 1859-1935

153. *PORTRAIT OF A LADY*. Full-length figure of a young girl, coquettishly looking at the observer, while slightly lifting her blue dress with both hands. A white fox fur and wide-brimmed hat complete her costume. Signed at lower left CHILDE HASSAM, and dated 1906. (N. Y. Private Collector)

Pastel: 20¼ x 13 inches



100 [NUMBER 154]

MICHEL GEORGES MICHEL

FRENCH CONTEMPORARY

154. *VIEW OF NOTRE DAME*. The Seine is seen flowing into the right foreground; in the centre and at the right, the silhouette of Paris is discernible. The cathedral, with circumjacent trees, is reflected in the river at the centre of the composition. Signed at lower right MICHEL GEORGES MICHEL, and dated 1929.

19½ x 23½ inches

[See illustration]

120 JONAS LIE, P.N.A.

AMERICAN: 1880-1940

155. *OVER THE HILL and OUT TO SEA, PERCE: PAIR PAINTINGS*. [A] From the left a road ascends a hill, with modest huts at either side; a man and child are seen standing before an open door at the right; mountains shrouded in clouds in the background. [B] A cluster of houses, built on dunes, overlooks the blue sea, before a towering rock. Signed at lower right and lower left respectively JONAS LIE. and dated '32. 16 x 24 inches
From the Jonas Lie Estate

Exhibition of Paintings by American Artists, Macbeth Gallery, New York

60
A. LEFEVRE

FRENCH CONTEMPORARY

156. *L'EGLISE DE LA TRINITE*. The Place with young saplings surrounding the church, is enlivened by numerous vehicles; a flower stand at the extreme right, in front of a tall building with white and red awning. Signed at lower left LEFEVRE. 20 x 24 inches

100
JEAN BUSQUETS

FRENCH CONTEMPORARY

157. *PARC DU BAGATELLE*. Storm-swept trees of various species line the green lawn of a park with colorful geometric flower beds and circular rose bushes. Signed at lower right JEAN BUSQUETS. (N. Y. Private Collector) 24 x 29 inches

100
LUCIEN ADRION

FRENCH: B. 1889

158. *AT THE RACES*. The horses being presented are paraded on the green turf, where onlookers are crowding on the *pelouse*, which is lined by trees, affording a glimpse of the Eiffel Tower. Various groups are seen strolling in the foreground. Signed at lower right ADRION. (N. Y. Private Collector) 20 x 29 inches

80
JEAN DUFY

FRENCH: B. 1888

159. *RIVIERA STREET*. A deserted street, slightly ascending to the right, is seen flanked by buildings, painted in pale blue; a tall blue spruce marks the bend and a large mansion stands at the right on a hill. Signed at lower right JEAN DUFY. (N. Y. Private Collector) Gouache: 17 x 20½ inches

30
GEORGE BIDDLE

AMERICAN: B. 1885

160. *TROPICAL LANDSCAPE*. Tall palm trees on either side of a mountainous landscape cast long shadows over a rose path, winding through pastures into the foreground. Signed at lower left BIDDLE, and dated 1921. (N. Y. Private Collector) 25 x 30 inches

From the New Galleries, Inc., New York

100
JEAN DUFY

FRENCH: B. 1888

161. *IN SOUTHERN FRANCE*. At the right, a walled farm is seen amid uncultivated fields with a patch of iron red soil in the foreground; at the left an old fruit tree. In the middle distance, a church and scattered cottages are surrounded by bushes, and further off is a castle. Signed at lower right JEAN DUFY. (N. Y. Private Collector) 20 x 26 inches



[NUMBER 162]

MAURICE UTRILLO

FRENCH: B. 1883

162. *A STREET IN MONTMARTRE*. On a narrow path bathed in rose sunlight, colorfully dressed figures are seen walking away from the observer. Trees in full foliage extend atop a brown wall at the right; a gray-green stone building with buttressed walls at the left. Signed at lower right MAURICE UTRILLO V., and inscribed at left *Montmartre*. $16\frac{1}{4} \times 13$ inches

[See illustration]

40 GUY PENE DU BOIS

AMERICAN: B. 1884

163. *NUDE*. Figure of an auburn-haired girl seated on the edge of a chair draped with green and pink articles of clothing; in the background, an oil painting leaning against a paneled yellow wall. (N. Y. Private Collector)

Panel: 20 x 15 inches

Collection of Harry Payne Whitney, Parke-Bernet Galleries, Inc, New York, 1942

Thirty-fifth Annual Exhibition of American Paintings and Sculpture, Art Institute of Chicago, 1922

45 JACKSON POLLOCK

AMERICAN CONTEMPORARY

164. *ICARUS* (1946). Abstract figure of a dancing skeleton, in white, before L-shaped yellow lines on a black background. Signed at lower left JACKSON POLLOCK. (Wolfe)

Gouache: 23¾ x 18¾ inches

From Peggy Guggenheim, New York

80 LUCIEN ADRION

FRENCH: B. 1889

165. *PLACE DE LA CONCORDE*. A wide view, taken from the terrace of the Tuileries gardens, with the Obelisk in the left centre, and the Eiffel Tower behind in the distance. Automobiles are seen threading the square. Signed at lower right ADRION.

23 x 30½ inches

50 SUZANNE VALADON

FRENCH: 1867-1938

166. *VASE OF FLOWERS*. An earthenware vase on a round table, is seen filled with stalks of exotic lavender-blue petals issuing from small yellow blossoms. Signed at lower left SUZANNE VALADON, and dated 1924. (N. Y. Private Collector)

36 x 29 inches

Collection of Felix Fénéon, Paris

75 CARL SPRINGHORN

AMERICAN: B. 1887

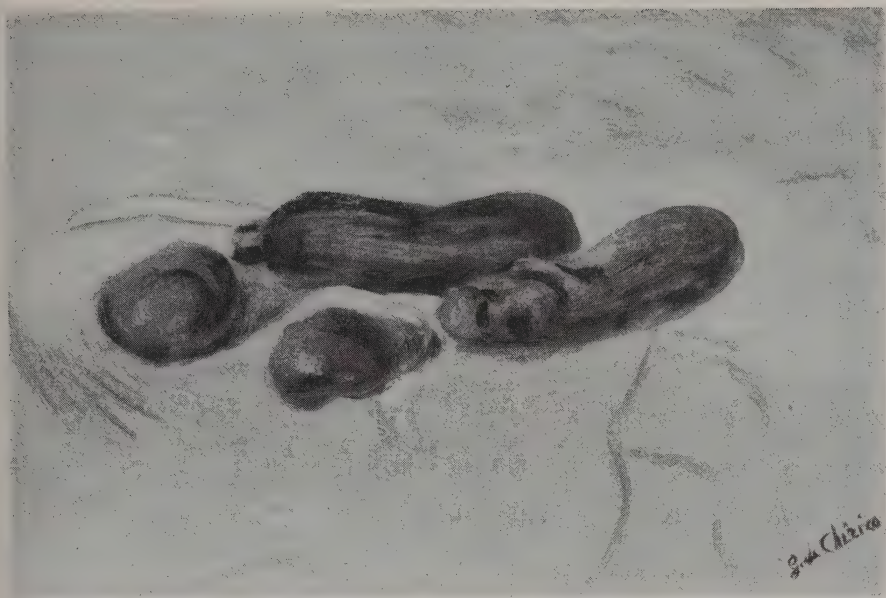
167. *FLOWERS: STILL LIFE*. An arrangement of rose, purple and lavender dahlias in a blue-green glazed vase before a brilliant chartreuse background. Signed at lower right SPRINGHORN, and dated '45. 30 x 24 inches

125 ERNEST FIENE

AMERICAN: B. 1894

168. *COMING HOME*. Suburban houses, flanked by denuded tall trees, are seen before a winter night sky. On the snow-covered street, a man and a boy are walking home; a woman stands at a window, and another is sweeping the snow off her steps. Signed at lower right E. FIENE.

26 x 36¼ inches



[NUMBER 169]

GIORGIO DE CHIRICO

ITALIAN: B. 1888

169. *STILL LIFE*. A group consisting of a cucumber, a zucchini squash and two red tomatoes on a roughly outlined cloth before a buff background. Signed at lower right G. DE CHIRICO. (*Nathanson*) $14\frac{3}{4} \times 21\frac{1}{2}$ inches

Note: One of Chirico's rare still life paintings in this vein, and the first, we believe, to appear in public sale here.

Acquired from the artist in Paris in 1930

[See illustration]

T. LEMCOIS

FRENCH CONTEMPORARY

169A. *PLACE PIGALLE, MONTMARTRE*. Red, yellow and pink buildings bordering a square, with figures in brightly colored costumes on the pavement at the left. Brilliant sky flecked with clouds, reflected in the rain-soaked street. Signed at lower left T. LEMCOIS. *On board:* $14 \times 17\frac{3}{4}$ inches



[NUMBER 170]

MARC CHAGALL

RUSSIAN: B. 1887

170. *THE PEASANT WEDDING*. The bride and groom are seen coming down the steps of a small house under a wine red canopy; children, some with musical instruments, stand at the left, a blue angel, with huge wings, sounds a fanfare from the sky at right. Signed at lower right MARC CHAGALL. (N. Y. Private Collector)

Gouache: 19½ x 25 inches

From the Pierre Matisse Gallery, New York

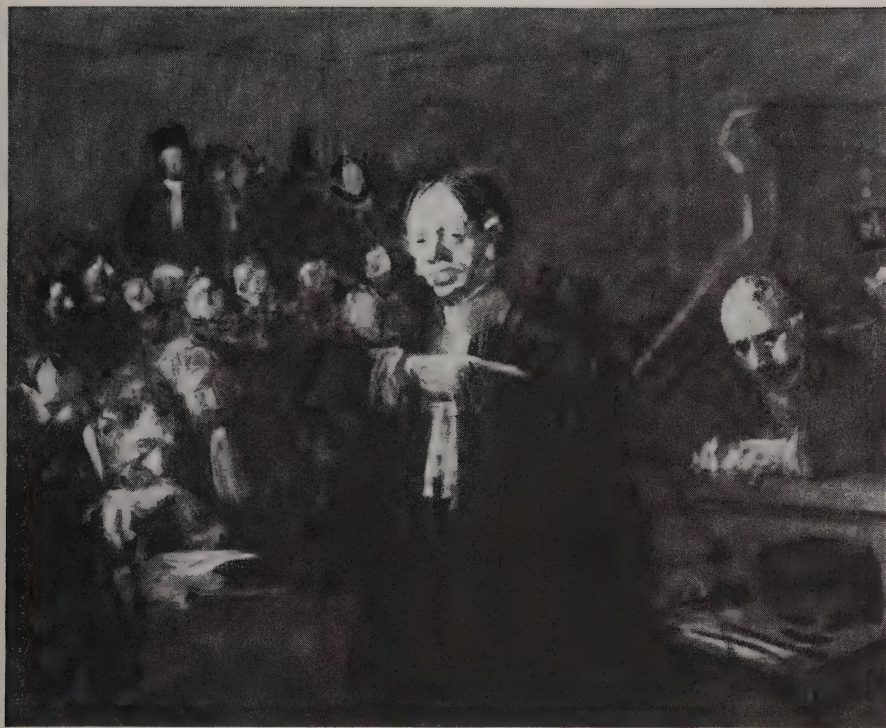
[See illustration]

MARCEL RENDU

FRENCH CONTEMPORARY

171. *MONTMARTRE*. A narrow lane is seen leading into the foreground, lined by buildings; in the rear, the towering dome of the Sacré Coeur and one of the turrets are visible. Signed at lower right M. RENDU.

25½ x 21½ inches



[NUMBER 172]

75
JEAN LOUIS FORAIN

FRENCH: 1852-1931

172. *COURT SCENE*. Before the tribunal, an *avocat*, seen at three-quarter length, in black robe, stands addressing the jury and pointing with his gloved right hand towards the defendant seated at the right. Signed at lower left with initial F. (*Ratoff*)

23½ x 29 inches

[See illustration]

100
ANDRE DERAÏN

FRENCH: B. 1880

173. *STILL LIFE*. A white compote with cobalt border, filled with various fruits, stands on a white table cloth together with pitchers, a cup and a half-filled wine glass. Signed at lower right A. DERAÏN. (*N. Y. Private Collector*)

21 x 29 inches

JEAN JACQUES HENNER

FRENCH: 1829-1905

30 174. *PORTRAIT OF A GENTLEMAN*. Head and shoulders of a middle-aged man, in profile to the left, with mustache and graying full hair, and wearing a black suit. Red background. Signed at lower left J. HENNER. (*Ickelheimer Estate*)

18½ x 13½ inches

45 RAY ACAMPORA

AMERICAN CONTEMPORARY

175. *VASE OF FLOWERS*. In a round ceramic vase, placed on an octagonal table, yellow daisies and other wildflowers are seen before a dark green drapery. Signed at lower left RAY ACAMPORA, and dated '47.

20 x 16 inches

35 GEORGE GROSZ

AMERICAN: B. 1893

176. *THE OLD LAMP*. A kerosene lamp, with metal urn and handles, stands on a table on which fans, a champagne cork and other scattered objects are strewn. Background of sky blue drapery, with a wine red border at the left. Signed on back GROSZ, and dated 1930. (*N. Y. Private Collector*)

28½ x 20 inches

45 F. LEDBUSKA

AMERICAN CONTEMPORARY

177. *IN THE JUNGLE*. Walking through high reeds, an elephant is seen trying to shake off a tiger who has attacked him; a young elephant and another tiger at the right near a palm tree. Signed at lower left LEDBUSKA, and dated '33. (*N. Y. Private Collector*)

20 x 23 inches

60 RUBIN RUBIN

AMERICAN CONTEMPORARY

178. *THE ROAD TO ZION*. Hilly country, dotted with small houses and olive trees, borders a road which ascends from the foreground past the walls of Jerusalem; a woman on a burro is seen riding on the sandy road carrying a tray on her head; an Arab leading two dromedaries in the right foreground. Signed at lower left R. Y. RUBIN. (*N. Y. Private Collector*)

24 x 29 inches

140 MARIO CARREÑO

CUBAN CONTEMPORARY

179. *PORTRAIT OF A YOUNG GIRL*. Seen from the front, a young girl is seated in a low garden chair, her hands crossed in her lap. She wears a beflowered yellow straw hat, a pale green blouse and blue skirt. A vase of flowers stands on a yellow table at the left. Multicolored tiled floor and wine red doors in the background. Signed at upper right CARREÑO, and dated '46. (*N. Y. Private Collector*)

30 x 24 inches

From the Perls Gallery, New York



[NUMBER 180]

22
LUCIEN ADRION

FRENCH: B. 1889

180. *PRINTEMPS A CLAMART*. Fruit trees in full blossom are interspersed between humble brick-walled buildings; poultry bins in the backyards, where groups of people are seen enjoying refreshments. In the distance, a glimpse of the blue sea. Signed at lower right ADRION. (N. Y. Private Collector)

28 x 32 inches

[See illustration]

50
GEORGES MICHEL

FRENCH: 1763-1843

180A. *PAYSAGE*. Cloudy sky silhouetting three windmills on a sloping hill, with a rain cloud passing at the right. A road skirts the hill leading into the foreground, where a man carrying a pack is seen, followed by a dog.

18¼ x 24½ inches

From Durand-Ruel, Inc., New York



[NUMBER 181]

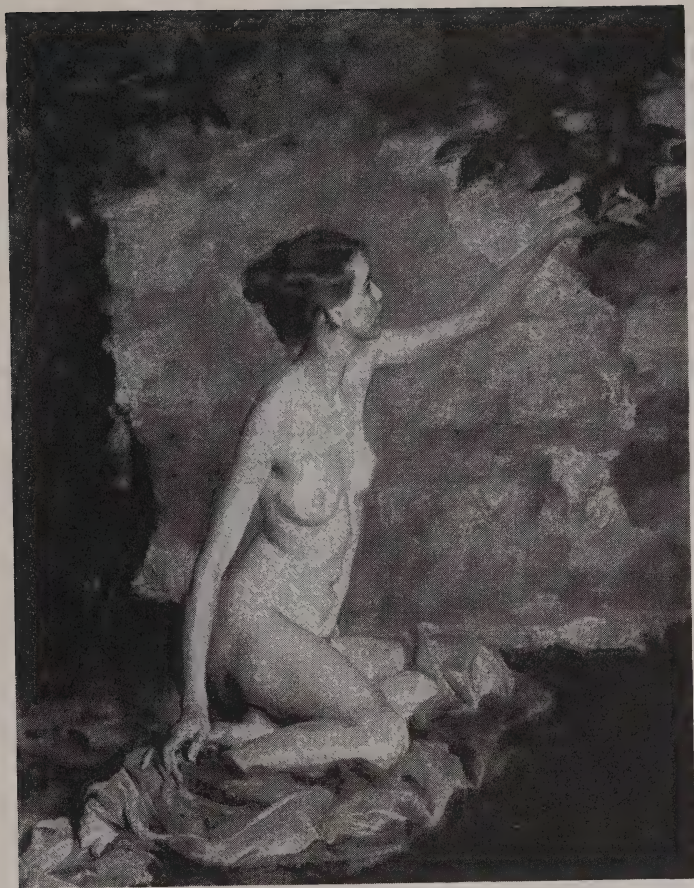
250
GLADYS ROCKMORE DAVIS, A.N.A. AMERICAN CONTEMPORARY
181. *NUDE AT A DRESSING TABLE*. Seated with her back to the observer, a young red-haired girl is seen in *profil perdu* to the left, before a rose red drapery; a powder blue wrap covers her thighs. Signed at lower right with initials G. R. D. 30 x 25 inches

[See illustration]

150
MAURICE DENIS

FRENCH: B. 1870

182. *A LA PLAGE*. Young girls, in colorful dresses and hats, are seen resting on the wide sand beach, speckled with blue patches. In the centre, a blonde child is embracing a baby held by a young woman; others walking near the shore, along which is seen the pale turquoise green surf. (N. Y. Private Collector) 32 x 46 inches



[NUMBER 183]

56
LOUIS BETTS, N.A.

AMERICAN: B. 1873

183. *ETERNAL EVE*. A young girl, nude, seated on a rose drapery spread over a greensward; in profile to the right, reaching with her left hand towards a branch of apples. Landscape background with trees at the left, and a cloudy aquamarine sky meeting a low horizon. Signed at lower right LOUIS BETTS. 58 x 45 inches

Collection of Walter S. Gifford, New York

[See illustration]

25 COLIN CAMPBELL COOPER, N.A.

AMERICAN: 1856-1937

184. *ORANGE AND BLUE*. Three-quarter-length figure of a young woman with titian-red hair, in orange and blue flowered Chinese kimono, her right hand holding iris, which she arranges in a bowl filled with colorful flowers on a Chinese table at the right. In the rear, a flowered drapery and a window, with a view of a park. Signed at lower left COLIN CAMPBELL COOPER.

40 x 36 inches

Exhibited at the National Arts Club, Santa Barbara, Calif.

GASTON LA TOUCHE

FRENCH: 1854-1913

25 185. *L'HEURE HEUREUSE*. Palace gardens with nudes bathing in a pool surrounded by swans, other figures in rococo costumes behind a balustrade flanking a statue of Mercury. An arched arbor frames a view of a pavilion in the distance against a blue sky. Signed at lower right LA TOUCHE, and dated 1911.

66 x 45½ inches

90 A. M. GOZERIN

FRENCH CONTEMPORARY

186. *PLACE DE LA CONCORDE*. The Obelisk is seen amid green trees, an old-fashioned fiacre coming from the right and an automobile from the opposite side. The Palais Bourbon and the Seine, with the Pont de la Concorde, in the distance. Signed at lower right A. M. GOZERIN. (N. Y. Private Collector)

25½ x 31½ inches

45 ALEXANDER CALDER

AMERICAN: B. 1898

187. *FORMS IN SPACE* (1944). Three black top-shaped abstractions, together with a small red and a cylindrical white formation, are placed on gray ground and sharply contrasted against horizontal yellow and orange red stripes, with blue lines interspersed. Signed at lower right CALDER, and dated '44. (Warner)

Gouache: 30½ x 22¼ inches

Acquired from the artist

Exhibited at the Los Angeles County Museum, Los Angeles, Calif, 1945

65 DORIS LEE

AMERICAN: B. 1905

188. *AUTUMN LANDSCAPE*. Rose- and russet-colored trees grow in a thicket, through which flows a brook. A hunter, seen at the right, is aiming at a stag standing in a glade in the rear; at the left, a fox approaches carefully. Signed at lower right DORIS LEE.

22 x 36 inches

40 GILBERT BANEVER

AMERICAN: B. 1913

189. *BLOOMING FRUIT*. Colorful pears, peaches and plums are strewn on a white table cloth around a white teapot; light green background. Signed at lower left G. BANEVER.

18 x 22 inches

LOUIS KRONBERG, N.A.

AMERICAN: B. 1872

190. *STILL LIFE*. On a white checkered napkin, spread over an orange tablecloth, are seen a bouquet wrapped in green paper, a faïence vase and a canary yellow teapot, together with a large apple. Signed at lower right LOUIS KRONBERG. (N. Y. Private Collector)

16 x 23 inches

LADA HLAVKA

HUNGARIAN CONTEMPORARY

191. *CHRISTMAS COVE*. A fenced wood bridge, in a stretch of swamp land and spanning the turquoise blue water in the centre; a grove of multi-colored trees at the left, surrounding a house on top of a hill. Signed at lower right L. HLAVKA, and dated '45.

25 x 30 inches

T. LEMCOIS

FRENCH CONTEMPORARY

192. *APRES LA PLUIE*. Cabs and pedestrians on the rain-soaked streets of a town. Tall buildings border the streets, and green trees grow in a square at the right. Signed at lower left T. LEMCOIS. On board: 17¾ x 23¾ inches

GEORGE B. LUKS

AMERICAN: 1866-1933

193. *BOATHOUSES*. A brick boathouse, with an adjoining one painted in turquoise, is seen built near a narrow inlet; beached rowboats in the foreground. Signed at lower left GEORGE LUKS. (N. Y. Private Collector)

Board: 13½ x 16 inches

ERNEST LAWSON, N.A.

AMERICAN: 1873-1939

194. *LOW TIDE*. A rocky foreground, interspersed with a few puddles; at the left a summer house is outlined against a pale turquoise sky. (N. Y. Private Collector)

Board: 7½ x 10 inches

EDMUND QUINCY

AMERICAN CONTEMPORARY

195. *LYNN, MASS.* A small waterside street with elm trees at the right, is lined at the left with varicolored buildings; in the foreground, a lady is seen walking before a brick church. Signed at lower left QUINCY.

20 x 24 inches

[END OF SALE]

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